

LANNING

FROM PHILADELPHIA TO NEW YORK
SUITE FOR THE PIANO (2017)

FRANK EDITIONS

MATHEW LANNING

From Philadelphia to New York for the piano

EDITION 1

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From Philadelphia to New York

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From Philadelphia to New York

to the 2013-2017 Tri-City Chamber Orchestra

I. Prelude

(Downtown Philadelphia)

Mathew Lanning (1999 -)

Vivo ♩ = 190

a The original publication of *Philadelphia* presented the Prelude in a $\frac{6}{8}$ meter instead of $\frac{12}{16}$. The change has been made in this new edition to better represent the composer's intentions in terms of phrasing and structure.

b The melody of the first two bars, which is divided between the hands, is shown here. This concept applies to all similar iterations of the theme.

c Small dynamics, small expressive markings, and small bracketed hairpins are all editorial/suggestive to the phrasing.

d All passages containing 3:2 hemiolas are clearly beamed; these metric 'anomalies' should be emphasized in the expression.

15 *p (pp) sub.* *p*

19 *Sua* *poco f*

22 *p*

26 *f* *f* *p*

- ⑤ This passage will naturally be particularly heavy; even through this change of texture, the sixteenth notes in the right hand must still maintain at the very least a 'shadow' of the *leggiero* that has been dictated at the beginning. The newfound lack of perpetual motion helps clear the muddy low register up; however there is still some responsibility on the part of the performer to keep the lightness of them while bringing out the right hand chords.
- ⑥ The *p* that Lanning writes in this measure dictates the sixteenth-note arpeggios; the D major chord at the top should still keep the *f* character, being that it is a different voice.

30 *f* *Sva* *p* 3

34 *Sva* *p* 6/16 12/16

38 *pp* *molto leggero* 8 12/16 7

41 *f* *pesante* (h) *pp*

44 *p*

- (g) The beaming of this measure shows that there is to be a lack of hemiolas in this measure; however, there should be a 'ghost hemiola' - the implication of one should still exist to allow the listener to question whether one truly exists in this measure or not. The same principle applies at mm. 61.
- (h) While the *pesante* is an editorial marking, the sudden chromaticism and accented notes dictate from a notational perspective that a heavy character is needed here, as well as in similar passages.

47

Musical score for measures 47-49. The piece is in G major. The right hand features a continuous eighth-note melody with a slur over measures 47-49. The left hand plays a simple bass line with dotted rhythms. A dynamic marking of *p* is present in measure 48.

50

Musical score for measures 50-52. The right hand plays chords with a slur and dynamic markings of *p* and *f* in measures 50 and 51, and *mf* in measure 52. The left hand continues with a rhythmic accompaniment.

53

Musical score for measures 53-55. The right hand has a chordal texture with a dynamic marking of *f* in measure 53 and *pp* in measure 55. The left hand has a melodic line with a slur. The key signature changes to E minor at the end of measure 55.

56

Musical score for measures 56-58. The right hand has a melodic line with slurs and dynamic markings of *p*, *molto f*, and *p*. The left hand has a bass line with dotted rhythms.

59

Musical score for measures 59-61. The right hand has a melodic line with slurs and a dynamic marking of *f*. The left hand has a bass line with dotted rhythms.

63

66

70

74

77

① If not literal, this decrescendo should at the very least be implied as the register becomes naturally quieter towards the upper end of the piano. The last chord should be as short as possible, almost as though it is an abrupt yet still expected roadblock at the end of the smooth rising scale.

II. Waltz (Aboard the Train)

Moderato Maestoso $\text{♩} = 60$

a *p* *calmato* *p* *espressivo* **b**

10

18

26 *p dolce* **c**

35

- a** The Waltz begins rather softly for a piece of this genre; it is important to phrase these opening notes in such a way that the D's are not perceived as the tonic, allowing for a little surprise as it weaves its way into A major. It should be soft and silky.
- b** The top voice here should sing brightly yet still smoothly.
- c** In this piece, Lanning does not introduce this main theme until fairly late in the opening. Therefore, it should make no grand statement; allow it to gently enter as though it were a stream joining with a larger one.

43

p *molto dolce*

50

p

57

mf *p*

65

p

73

più p

Ⓓ All of these leaps up to the high octaves should be smooth and legato without any breaks.

Ⓔ Wherever this melody occurs, it must sing through the other lines.

78

mf

85

p

93

mp

100

108

f

Ⓕ The two inner lines form the melody in octaves, and should be brought out above the other lines. There is an element of natural prominence due to the doubling, but it should be the focus of this passage regardless.

114

poco ff

120

rit. a tempo

p *p calmato*

128

p

136

pp

144

pp *ppp* **f**

g This last chord should not be over-emphasized; rather, it should fit snugly into the fading sonorities of the bass notes.

III. Forlane (Riding the Tracks)

a Andante ♩ = 63 **b**

7

12 **c** **d** *p*

18 **e** *p*

- The Forlane should have a consistent metric pulse to it. With one exception (found later), each quarter note followed by an eighth note in the repetitious pattern must have a 'down-up' feel to it, while at the same time not overexaggerating the feel to the point where it becomes quickly tiresome.
- a** The "Andante" in the tempo marking refers in this instance to the evenly-paced, moderate feel of the movement. It should have the affect of being steady and free, yet sophisticated and exploratory in color.
 - b** do not allow this is F and D \flat to be overstruck.
 - c** This theme should sound simple and free. Allow it to sing.
 - d** Allow the chords here to "bounce" over the melody delightfully.

Ⓕ The transitions between keys in this movement should be smooth and uninterrupted.

Ⓖ These decorative runs are to be thought of as 'echoes'.

Ⓕ It is a characteristic of Lanning's music to take full advantage of the expressiveness of certain themes; it is therefore appropriate to consider this passage to be *molto dolce*.

Ⓖ This should not be harsh - just surprising.

68

p

p-dolce

73

79

mf

f sempre

84

88

92

f risoluto

98

pp *sva*

104

pp *pp*

109

rit. *pp* *ppp*

(k) This figure should, even though its character is at contrast to the rest of the rhythms, be unmarked.

(1) In preparation for the premiere of this piece, Lanning directed these hairpins to be 'implied' rather than executed.

(m) Similar to the end of the Waltz, this final chord should fit snugly into the dying sonorities of the previous chord.

IV. Contrapunctus (Into the New Metro)

Andante ♩ = 100

The musical score is presented in two systems. The first system (measures 1-4) features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 100. A dynamic marking of *mp-mf* is indicated at the beginning. The second system (measures 5-13) continues the piece. Measure 5 is marked with a circled 'b'. Measure 9 is marked with a circled 'c'. Measure 13 is marked with a circled 'd'. A 'Sva' (Sustained) marking is present above measure 13. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

- In the original publication of this piece, Lanning did not specify any dynamics, yet stated the piece to 'remain at a comfortable *mf*'. Therefore, in this movement the editorial hairpins are not contained within brackets. The *mp-mf* that has been written in is meant to dictate the general scope of dynamic that the Contrapunctus should remain at; it should be relaxed and easy while not being loud or soft in any specific regard.
- a** In this fugue, the third voice interestingly enters on the same pitch as the first voice. The performer must take care to ensure, however, that it sounds as its own distinct voice entering here.
- b** In a way, the third voice here almost feels like a new voice entering because it is a strong statement of the subject in a new register. The performer should note its character as a 'faux subject entry,' tricking the listener into thinking a new voice has arrived.
- c** This sudden change of register should not be abrupt or surprising, but rather a calm exploration of the range.
- d**

8

17

cresc.

cresc.

21

mf

quasi p

25

29

p

33

f

e

- e** Even though this F# leads contrapuntally to the low B, it carries the implication that it is within the same voice as the next F# due to the interweaving registers of the voices.
- f** Be aware that the C# in the first voice (the whole note) leads to the D in the next measure, and theoretically not the C# in the 2nd voice (the eighth note). This can be achieved by accentuating the first voice and using the second voice as a 'shadow.'

37

41

45

49

52

g This D is tied from the D before it, even though they are both in different voices. It is expected that Lanning would have preferred this note to indeed be struck in the written spot, yet have the implication of it 'settling' on the third beat.

V. Caprice
(Downtown New York)

ⓐ Allegro Vivo ♩ = 100

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano accompaniment with dynamic markings of forte (*f*), mezzo-forte (*mf*), and piano (*p*). The music is characterized by rhythmic patterns and chordal textures.

Musical score for measures 7-13. The score continues in 2/4 time with a key signature of one sharp. It includes dynamic markings of mezzo-piano (*mp*), forte (*f*), and piano (*p*). The music shows a change in texture and dynamics.

Musical score for measures 14-19. The score continues in 2/4 time with a key signature of one sharp. It includes dynamic markings of mezzo-piano (*mp*) and forte (*f*). A "Gua" marking is present above the staff.

Musical score for measures 20-25. The score continues in 2/4 time with a key signature of one sharp. It includes dynamic markings of piano (*p*) and forte (*f*). The music features complex rhythmic patterns and chordal textures.

ⓐ Allow the character of the Caprice to be light and playful, but also celebratory.

26

32

p *f* *mf* *p, or quasi p*

40

49

mf (quasi f)

ⓑ Lanning describes the character of these accented notes as "the tolls of bells."

57

p

66

p

ossia

©

77

1. 2.

p

mp

85

mf

f

© This ossia, as described by the composer, serves a unique function. He requested that the performers adhere as closely as possible to the original notes, even though they are impossible for most performers to reach; he stated that only in an instance where the performer is unable to roll these four chords as quickly as possible is the ossia then allowed to be used.

91

Measures 91-96. Treble clef, key signature of one sharp (F#). Measure 91 features a triplet of eighth notes. Dynamics include *mp*. A fermata is placed over the first measure of the system.

97

Measures 97-102. Treble clef, key signature of one sharp (F#). Measure 97 includes a *sva* marking. Measures 98-100 show a change in meter to 3/4, then 4/4, and finally 2/4. Dynamics include *mp*, *f*, and *p*. A fermata is placed over the first measure of the system.

103

Measures 103-109. Treble clef, key signature of one sharp (F#). Dynamics include *f* and *p*. A fermata is placed over the first measure of the system.

110

Measures 110-114. Treble clef, key signature of one sharp (F#). Dynamics include *f*. A fermata is placed over the first measure of the system.

115

Measures 115-119. Treble clef, key signature of one sharp (F#). Dynamics include *p*, *f*, and *ff*. A fermata is placed over the first measure of the system.